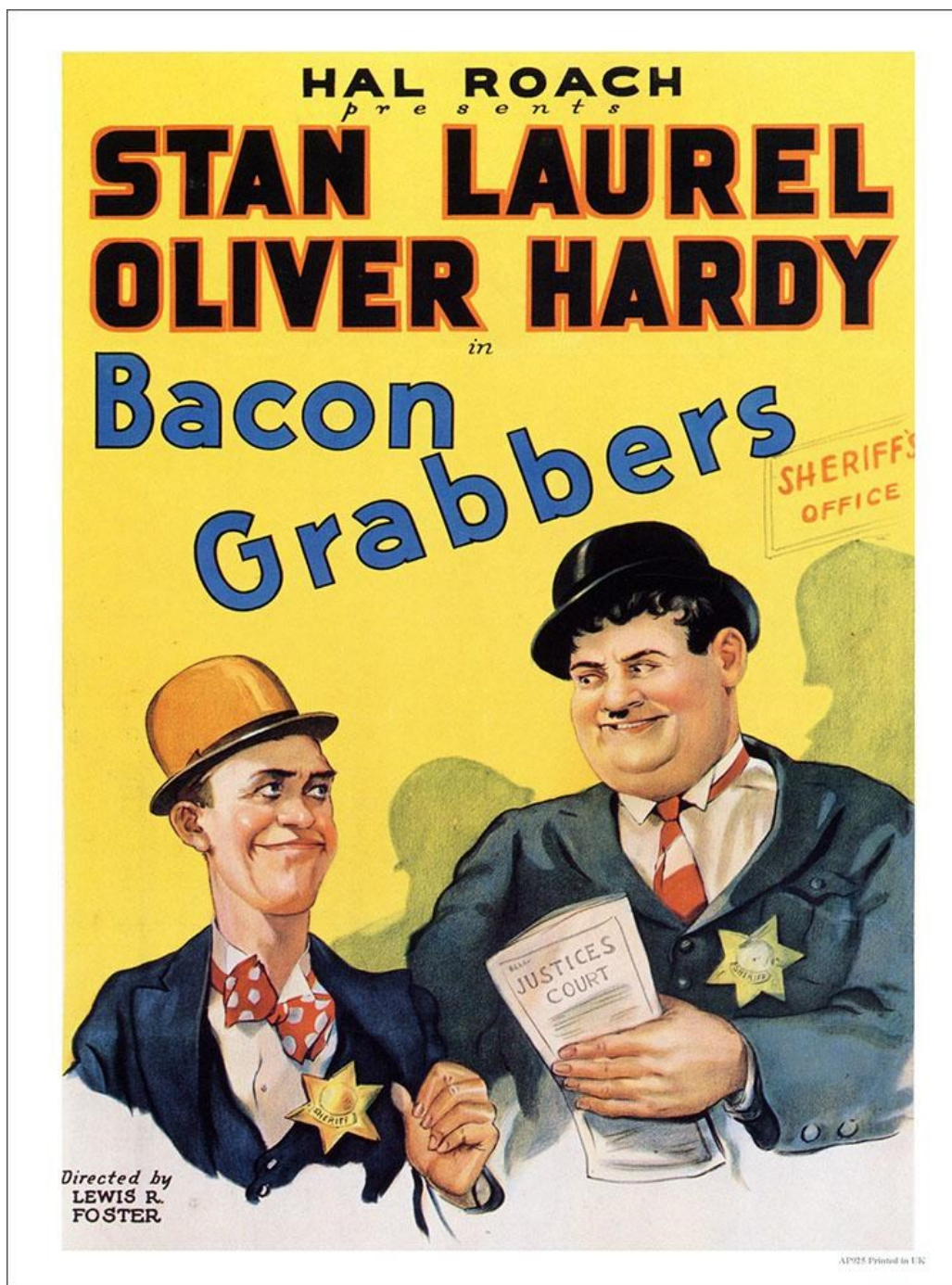


The Flying Deuces.

Magazine for fans of Laurel & Hardy and Abbott & Costello.

August 2026 Edition —Volume 2, Issue 6



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The Flying Deuces.

August 2026 Edition
Volume 2, Issue 6



Pardon My Sarong

"That wild goose chase of yours is going to lay an egg."

Welcome to the August 2026 edition of our newsletter. Due to family medical reasons we had to skip last months newsletter. We hope that we can be back on track and carry on with the regular newsletters.



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Bonnie Scotland. Laurel & Hardy 1935

Bonnie Scotland is a 1935 American film directed by James W. Horne and starring Laurel and Hardy. It was produced by Hal Roach for Hal Roach Studios. Although the film begins in Scotland, a large part of the action is set in British India.

Upon absconding from incarceration with only a week left to serve, Laurel and Hardy embark on a journey to Scotland clandestinely aboard a cattle boat. Stan, assuming the alias "Stanley MacLaurel," harbors the belief that he is the rightful heir to his grandfather's substantial fortune. However, his inheritance merely comprises a set of bagpipes and a snuff container, the latter of which propels Hardy off an antiquated bridge while attempting to demonstrate its usage.

In their boarding house, Laurel exchanges their overcoats for a sizable fish intended for dinner. However, calamity ensues as the fish rapidly diminishes in size, Hardy's attire is singed beyond repair, and their endeavor to conceal the incriminating stove results in eviction and confiscation of their belongings for unpaid rent. Following an advertisement for a tailor's services, a misdirected floor choice leads them to unwittingly enlist in a Scottish regiment of the British Army, subsequently transporting them to India.

Their escapades in India are marked by recurrent clashes with the stern Sergeant Major and their involvement in aiding their comrade Alan in reuniting with his beloved Lorna MacLaurel, Stan's cousin. The local terrorist threat posed by Khan Mir Jutra prompts a perilous decoy mission to the palace, with Colonel MacGregor orchestrating a coordinated assault from an alternative direction. Inadvertently coerced into the mission, Laurel and Hardy remain

oblivious to the impending danger until handed pistols and instructed to enact suicide.

However, Hardy's botched attempt results in the collapse of a colossal chandelier, followed by a chaotic pursuit culminating in a courtyard of beehives. This unforeseen encounter incites pandemonium among the terrorists and their own regiment, ultimately thwarting Khan Mir Jutra's nefarious intentions.

Leonard Maltin stated, "Plot sometimes gets in the way of L&H, but their material is well up to par ..." Leslie Halliwell wrote, "Generally disappointing star comedy which still contains excellent sequences when it is not vainly trying to preserve interest in a boring plot. An obvious parody on The Lives of a Bengal Lancer, released earlier that year; Scotland has almost nothing to do with it."

Cast

Oliver Hardy as Ollie Hardy
 Stan Laurel as Stanley MacLaurel
 June Lang as Lorna MacLaurel
 William Janney as Allan Douglas
 Anne Grey as Lady Violet Ormsby
 Vernon Steele as Colonel Gregor McGregor
 James Finlayson as Sergeant Major Finlayson
 David Torrence as Mr Miggs
 Maurice Black as Khan Mir Jutra
 Daphne Pollard as Millie (the maid)
 Mary Gordon as Mrs. Bickerdike
 Lionel Belmore as The blacksmith (part cut to a cameo in release print)
 Claude King as General Fletcher
 David Clyde as Highlander



June Lang Actress



June Lang (born Winifred June Vasek, May 5, 1917 – May 16, 2005) was an American film actress.

Born Winifred June Vasek in Minneapolis, Minnesota, she was the daughter of Edith and Clarence Vasek. After the family moved to Los Angeles, Lang trained at a school of dance and performed in revues in theaters in Los Angeles. She graduated from Beverly Hills High School in the summer graduating class of 1933.

At age 16, Lang was a dancer at a vaudeville theater in Los Angeles when she left that job to seek work at the Fox Film studio. The company had her teeth straightened and changed her name from Vasek to Lang.

Lang made her film debut in 1931, with much of her early work coming in minor roles in musical and dramatic films. She gradually secured second lead roles in mostly B movies for 20th Century Fox. She played her debut feature film role in *Young Sinners*.

Early in Lang's career, she was a blonde when she worked for Fox Film, averaging "about one good role a year" and spending more time posing for publicity photographs while wearing a bathing suit. Her last film under her contract was *Bonnie Scotland* (1935), for which Fox loaned her to Hal Roach Studios. Fox did not renew her contract, and during her time of "brief retirement" she changed her hair color to chestnut. An encounter with producer Darryl F. Zanuck at the Trocadero night club led to her being cast as the romantic lead in *Captain January* (1936) for the new 20th Century Fox. Within 12 weeks she had five significant roles in films.

She soon graduated to leading roles, most notably in *Bonnie Scotland* (with Laurel and Hardy, 1935), in *The Road to Glory* (with Fredric March, Warner Baxter and Lionel Barrymore—written in part by William Faulkner—1936), and as Joyce Williams in *Wee Willie Winkie* (directed by John Ford,

with Shirley Temple, Cesar Romero, and Victor McLaglen, 1937).

Lang first married her Hollywood agent, Victor Orsatti, on May 29, 1937, but they divorced on August 5, 1937. Her reputation as a wholesome leading lady was somewhat tarnished when she married Johnny Roselli, a Chicago connected mobster who helped control Hollywood movie unions, on April 1, 1939. Lang later said she had no idea that Roselli was a mobster. Lang and Roselli divorced in March, 1943. Fox Studios had released Lang from her contract one year before she was married to Roselli. She was released from contract in 1938, because against Fox studio orders, she left the United Kingdom, after she was cast in *So This Is London*, which was filmed at Pinewood Studios in London, Fox's U.K. studio. Lang and her mother left London because they feared an impending war in Europe. Three years after marrying him, Lang divorced Roselli, but she later found it more difficult to secure consistent film work. Lang married John Morgan in 1946 (they divorced in 1952), with whom she had a daughter.

Lang semi retired from acting in 1947, after struggling as a freelancer to re-establish her film career for several years. Lang occasionally appeared in minor roles on television. She died in May 2005 at 88



James Horne. Director

James Wesley Horne (December 14, 1881 – June 29, 1942) was an American actor, screenwriter, and film director.

Horne was among the most talented American directors of serials during years encompassing World War I, a period in which these cinematic "chapter plays" were both critically acclaimed and lucrative.

James Horne began his career as an actor under director Sidney Olcott at Kalem Studios in 1913 and directed his first film for the company two years later. He then specialized in multi-chapter serials.

Biographer Richard Koszarski ranks James Horne among "the most important American serial directors" during the heyday of serial production of the early to late teens. Horne's *The Mysteries of the Grand Hotel* (1915) is among his most outstanding works in this genre. His other notable serials include *Girl Detective* (1915), *Stingaree* (1915), and *The Social Pirates* (1916).

Regarding speed and efficiency as a virtue in delivering quality films, Horne wrote "everyone works better under a bit of speed pressure than when taking one's time."

Kalem discontinued operations in 1917 when it was sold to the Vitagraph company. Horne remained in the serial field, signing with Universal Pictures late that year. Horne specialized in staging thrill scenes for features and serials. On the strength of Horne's work in *Cruise of the Jasper B*, Buster Keaton hired him to direct Keaton's 1927 comedy *College*. Unfortunately, Keaton ended up very dissatisfied with Horne. As the film's co-star Harold Goodwin later said: "Jimmy Horne--he was probably one of the worst directors in the business, but Buster had him standing by to direct scenes that didn't mean much. Buster directed most of the show."

On his debt to the director D. W. Griffith Horne wrote: "Mr. Griffith's great success has been in the simplicity, the reality, of



JAMES W. HORNE. Under direction of George H. Melford. Glendale, Cal.

his stories. Real human existence is in every one of his pictures. He is my master, and I am not ashamed to say I that I would imitate him as much as possible."

Horne's collaboration with Keaton now established him as a comedy director. He signed with the all-comedy Hal Roach studio, where he worked with Roach's leading stars, Laurel and Hardy, Charley Chase, and *Our Gang*. Horne's Laurel and Hardy comedies *Big Business* (credited to "J. Wesley Horne") and *Way Out West* are acclaimed as classics. Horne did appear as an actor in a Roach comedy, playing a bandit chief in *Beau Hunks*; the scheduled actor failed to appear, and Horne stepped into the costume to continue the filming.

When talking pictures arrived, Horne displayed an aptitude for directing Roach's foreign-language versions; the American version might be staged by James Parrott, for example, but the international version would be entrusted to Horne.

Horne left Roach in 1932 during an economic downturn that eliminated many jobs. He returned to Universal and directed the studio's now-obscure two-reel comedies for the next two years. When Universal closed its comedy unit, Horne worked briefly at Columbia Pictures^[12] and went back to Roach in 1935.

In 1937 Columbia, noting the popularity of serials, decided to enter the field. At first the studio found it easier to release the independent productions of

James Horne Director. Continued

the Weiss Bros. "Adventure Serials", but by 1938 Columbia wanted to produce serials with its own actors, technicians, and facilities. Former serial specialist James Horne co-directed *The Spider's Web*, starring Warren Hull as a masked crimefighter. Today it is regarded as Columbia's best serial; when first released, it was the most popular serial of 1938. It surpassed such well-received serials as *Buck Rogers* and *Dick Tracy Returns* by a wide margin, according to a tally published in *The Motion Picture Herald* and *The Film Daily*.

This solidified Horne's position in Columbia's serial squad, and he directed Columbia cliffhangers exclusively for the rest of his life. His first two Columbia serials, directed in partnership with action specialist Ray Taylor, were straightforward adventure stories. When Taylor rejoined Universal, Horne was assigned to producer Larry Darmour, who left Horne in complete charge of Columbia serials.

Horne, now able to experiment with the usual serial format, freely indulged his sense of humor. He had his actors play their roles straight for the first three chapters; these would be the sample episodes used to sell the serial to exhibitors. Then, starting with Chapter 4, Horne would stray farther and farther from the straight melodramatic path, encouraging his actors to exaggerate with overly dramatic readings, and staging larger-than-life fight scenes.

James Horne's reputation as a serial director was sealed with the 1970 rediscovery of *Holt of the Secret Service*. This 1941 serial had just entered the public domain and thus was among the first Columbia serials in decades to be available for reappraisal. Latter-day serial fans and authors marveled at Horne's devil-may-care style, with tongue-in-cheek dialogue, quietly comic incongruities in the background, and six-against-one brawls photographed slightly faster than normal. As author Alan G. Barbour observed, "[Horne's serials] set serial fans' funny bones in motion with their ludicrous sight gags and ridiculous situations (i.e., gangsters playing jacks, hanging out their laundry, wearing silly party hats, etc.)." Film historian William K. Everson defended

Horne's approach: "Serial purists understandably resented this and have never liked Horne's serials. Yet he was too good a director, too much a past master of silent and sound comedy not to know precisely what he was doing... Playing them for comedy didn't make them better, but it did keep them lively, distinctive, and different."

Horne did keep the thrill scenes serious enough to satisfy action fans, and many of his cliffhanging perils are staged very effectively. But the overall tone of Horne's serials is mock-serious, with Knox Manning's urgent narration recapping the action (the 1960s *Batman* TV series copied Horne's style). *The Green Archer*, which Horne co-wrote as well as directed, is probably the most satirically enjoyable of Horne's serials.

The death of Horne's producer Larry Darmour in March 1942 presaged the end of Columbia's irreverent serials. Horne himself died three months later on June 29, 1942, of a cerebral hemorrhage following a stroke. He was interred in the Forest Lawn Memorial Park Cemetery in Glendale, California.

Horne was featured briefly in the 2018 *Laurel and Hardy* biopic *Stan & Ollie*, depicted directing *Way Out West*, portrayed by Joseph Balderrama.



James Finlayson

James Henderson Finlayson (27 August 1887 – 9 October 1953) was a Scottish actor who worked in both silent and sound comedies. Balding, with a fake moustache, he had many trademark comic mannerisms—including his squinting, outraged double-take reactions, and his characteristic exclamation: "D'oooooh!" He is the best remembered comic foil of Laurel and Hardy.

Finlayson was known by a variety of nicknames. According to Laurel and Hardy scholar Randy Skretvedt, he "called himself Jimmy, was known around the lot as Jim and is usually referred to today as 'Fin'"—a truncated version of his surname, as author John McCabe also noted in his 1961 biography *Mr. Laurel & Mr. Hardy*.

Born in Larbert, Stirlingshire, Scotland to Alexander and Isabella (née Henderson) Finlayson, James worked as a tinsmith before pursuing an acting career. As part of John Clyde's company, he played Jamie Ratcliffe in *Jeanie Deans* at the Theatre Royal in Edinburgh in 1910.

The following year (1911), with both parents deceased, he emigrated at age 24 to the United States, along with his brother, Robert. In May 1912 in New York City, he played a detective disguised as a teuchter (person originating from the Scottish West Highlands or Western Isles) in the stage production *The Great Game* at Daly's Theatre: A reviewer in the *Daily Mirror* wrote: "Finlayson had an excellent opportunity, which he did not miss, for developing two characters in his one role—the simple, naive Scotsman and the artful, determined detective. The remarkable thing is that he managed to do them both at the same time."

Finlayson later won the role of Rab Biggar in the Broadway production of *Buntly Pulls the Strings* by Graham Moffat,[10] then dropped out of a national tour in 1916 to pursue a career in Hollywood.

Arriving in Los Angeles in 1916, Finlayson found film work at L-KO and Thomas H. Ince's studio. In October 1919, he signed a



contract with the Mack Sennett Comedies Corporation and appeared in numerous Sennett comedies, including with the *Keystone Cops*.

The promotional newspaper article for the 1920 premiere of Sennett's *Down on the Farm* refers to Finlayson as "legitimate and screen player of international celebrity", and of his performance says: "The villain in the case—a sort of cross between a Turkish Don Juan and a 'loan shark'—is played with rare power and comic results of seriousness by James Finlayson".

Finlayson sent to Scotland for his close friend Andy Clyde, urging him to join him at the Sennett studio. Clyde arrived in 1922 and became a Sennett fixture as a versatile character actor. Finlayson, however, did not establish himself as star material, and left Sennett's employ later that year.

Finlayson was hired almost immediately by Sennett's rival, Hal Roach, who gave him supporting roles in his studio's Snub Pollard and Stan Laurel comedies. With Roach's biggest short-subject star Harold Lloyd moving on to features, Roach tried to start new series

James Finlayson Continued

with Charley Chase (successfully) and Finlayson (unsuccessfully). The next step came in 1927 when Roach's All-Star Comedy series gave Finlayson equal billing with up-and-coming co-stars Stan Laurel and Oliver Hardy, comedian Edna Marion, and others; some studio publicity even referred to Finlayson, Hardy, and Laurel as a "famous comedy trio." But Roach staff producer and future Academy Award director Leo McCarey recognized the great potential of a Laurel-and-Hardy pairing and began developing their characters and expanding their roles. By the autumn of 1928, Laurel and Hardy had their own starring series while the All-Star Comedy series soldiered on with other comedians. Nonetheless, Finlayson was still "considered by many to be an indispensable part of the Laurel & Hardy team."

Altogether, Finlayson had roles in 33 Laurel and Hardy films, usually as a villain or an antagonist, in such films as *Big Business* (1929) and *Way Out West* (1937). He also starred alongside Laurel in 19 films, and Hardy in five, before Laurel and Hardy were teamed. He appeared in dozens of Roach films with Charley Chase, Glenn Tryon, Snub Pollard and Ben Turpin, and in several *Our Gang* shorts, including *Mush and Milk*, in which he and Spanky McFarland match wits in a comically adversarial phone conversation.

Finlayson later played uncredited bit parts in films such as *Foreign Correspondent* (1940), *To Be or Not to Be* (1942), and *Royal Wedding* (1951). He was often called on for silent-comedy reunions like *Hollywood Cavalcade* (1939) and *The Perils of Pauline* (1947).

Finlayson married Emily Cora Gilbert, an American citizen from Iowa, in 1919 and became a US citizen in 1942.

English actress Stephanie Insall and Finlayson regularly took breakfast together. However, on the morning of 9 October 1953, Finlayson did not turn up at the usual time. Knowing he had recently been ill from flu, she went to his home where she discovered his body; he had died of a heart attack the

night before. He was 66 years old.

One of Finlayson's trademarks was a comic drawn-out "Dohhhhhhhh!" response to frustration or insult. He had used the term as a minced oath to stand in for the word "damn", unacceptable at the time. A half-century later, it inspired Dan Castellaneta, the voice actor of Homer Simpson. During the voice recording session for a *Tracey Ullman Show* short, Castellaneta was required to utter what was written in the script as an "annoyed grunt". He rendered it as a drawn out "Dohhhhhhhh!" Matt Groening felt it would better suit the timing of animation if it were spoken faster, so Castellaneta shortened it to a quickly uttered "D'oh!"



Abbott and Costello “Sow The Seed” Routine



Sow the seed routine

Lou Costello just got back from the farm

ABBOTT: How about the crops? Did you have anything to do with the crops?

COSTELLO: Oh, sure, I shot crops every night!

Did you sow the seed?

ABBOTT: No—no, Costello. I mean did you help with the planting? Did you sow the seed?

COSTELLO: Did I what?

ABBOTT: I said: “Did you sow the seed?”

COSTELLO: No. I didn’t even know it was ripped.

ABBOTT: Oh, what a dope. When I say sow—I don’t mean sow, S-E-W— I mean sow—S-O-W!

COSTELLO: So what?

ABBOTT: So what? Sow the seed: You see you’ve got to sow the seed before you reap it! You sow it first and reap it later!

COSTELLO: What kind of talk is that? I used to reap my seat first and my mother would sow it later!

ABBOTT: Costello, when I say reap, I don’t mean reap like you rip when you rip, I mean reap like you reap when you sow!

COSTELLO: Oh, when you say reap like you reap when you rip... You don’t mean reap like you rip when you reap... like you reap when you sow!

Abbott and Costello “Sow The Seed” Routine

ABBOTT: Now you’ve got it!

COSTELLO: I don’t even know what I’m talking about!

ABBOTT: Look, Costello—I’ll explain what Sow the Seed means. Suppose you were planting to-mah-toes?

COSTELLO: A to-mah-toe?

ABBOTT: Yes.

COSTELLO: A to-mah-toe?

ABBOTT: A to-mah-toe.

COSTELLO: Why do I have to wait? Why can’t I plant ’em today?

ABBOTT: Alright, alright. You’re planting to-mah-toes today! When they grow up—what do you do with them?

COSTELLO: I eat ’em.

ABBOTT: You can’t eat all of them!

COSTELLO: Why not? They’re my to-mah-toes! I planted ’em and I’m gonna eat ’em!

ABBOTT: You can’t eat all of those to-mah-toes alone!

COSTELLO: I don’t eat ’em alone!

ABBOTT: What’s better?

COSTELLO: I eat ’em with salt and pepper!

What you can’t eat, you can

ABBOTT: Look, you dummy—you’ve got a whole field of to-mah-toes! You can’t possibly eat them all, so you eat what you can—and what you can’t eat—you CAN!

COSTELLO: Sure. [COUGH] Have that again?

ABBOTT: Curtain, lady!

COSTELLO: Only this time—S-K-I-N-N-E-D-I-T-O-U-T! Let me get a good look!

ABBOTT: Alright! You’ve got to forget all those to-mah-toes! Now—if you eat what you can—and what you can’t eat—you CAN!

COSTELLO: I CAN WHAT?

ABBOTT: You can what you can’t!

COSTELLO: I can what I can’t???

ABBOTT: That’s right!

COSTELLO: [TRYING TO FORGET THE WHOLE THING]

ABBOTT: That’s what I’m trying to tell you—that you don’t eat all the to-mah-toes! You only eat what you can—and what you can’t eat—you can!

COSTELLO: Abbott—there’s only one way to settle this whole thing!

Abbott and Costello “Sow The Seed” Routine

ABBOTT: How is that?

COSTELLO: We'll throw away all the to-mah-toes and eat the can!

Did you make any money on the farm?

ABBOTT: Costello, you're impossible! Tell me—did you make any money on the farm?

COSTELLO: Sure, I made money! Here's my paycheck—seventy-five dollars!

ABBOTT: Say—that's a nice figure! Just give me the check—I'll sign your name on the back and deposit the check in MY bank!

COSTELLO: Abbott—that's against the law! You can't sign my name on a check! THAT'S FORGERY!

ABBOTT: Forgery! I think you mean friggery!

COSTELLO: Friggery! That's what me and my girl made last night!

ABBOTT: You made friggery?

COSTELLO: Yeah—

ABBOTT: Oh, talk sense! I have a perfect right to sign your checks! As your partner remember—I have power of attorney!

COSTELLO: Remind me to have the power shut off!

ABBOTT: Give me that check! I'll cash it and take my share!

COSTELLO: I wouldn't do that if I was you, Abbott!

ABBOTT: Why not?

COSTELLO: Because if you take my money you'll wind up in the can! And when you're in the can, you can't eat—and you can't can—not even what you can!



Jane Randolph Actress

Jane Randolph (née Roemer; October 30, 1914 – May 4, 2009), was an American film actress. She is best known for her portrayals of Alice Moore in the 1942 horror film *Cat People*, and its sequel, *The Curse of the Cat People* (1944).

Randolph was born October 30, 1914 in Youngstown, Ohio, and grew up in Kokomo, Indiana, where her hobbies included playing golf and flying airplanes. She attended DePauw University, where she was a member of Kappa Alpha Theta. She also studied at an acting school operated by Max Reinhardt.

Randolph is the first cousin once removed of the writer John McPhee.

Randolph moved to Hollywood in 1939 in an attempt to start a movie career. She was eventually picked up by Warner Bros. and appeared in bit movie roles in 1941. Her screen debut came in *Manpower* in 1941.

In 1942, RKO picked up the contract of the poised actress and she received a leading lady role in *Highways by Night* (1942). She became known for her roles in film noir, which included *Jealousy* (1945) and *Railroaded!* (1947), and in two of Val Lewton's now well regarded B-picture horror films, *Cat People* (1942) and *The Curse of the Cat People* (1944). Her last credited film role was *Abbott and Costello Meet Frankenstein* (1948).

Randolph was married to Bert D'Armand, an agent. They divorced in 1949. In 1949, Randolph married Jaime del Amo (grandson of Manuel Dominguez), retired to Spain and became a socialite. In later years she returned to Los Angeles periodically, but maintained a home in Gstaad.

The trade publication *Billboard* reported that Randolph and del Amo were married April 20, 1948, in Las Vegas, Nevada. An additional source says that she and Del Amo were married in Las Vegas in 1948, and that it was her second marriage.

Randolph died in Gstaad from complications of a broken hip, aged 94.



Arthur T Horman. Writer

Arthur T. Horman (September 2, 1905 – November 2, 1964) was an American screenwriter whose career spanned from the 1930s to the end of the 1950s. During that time he wrote the stories or screenplays for over 60 films, as well as writing several pieces for television during the 1950s.

Horman was born on September 2, 1905, in Chicago Illinois. His first foray into the film industry was providing the story for 1934's *The Meanest Gal in Town*, starring ZaSu Pitts and directed by Russell Mack. After the success of that film, RKO signed him to a contract, and assigned him to work with Wanda Tuckock on *Grand Old Girl* (1935); By 1936 he had left RKO and was signed by the Poverty Row studio, Chesterfield-Invincible. While at C-I he did such films as the 1936 crime drama *The Crime Patrol*, for which he wrote the story, and *It Couldn't Have Happened – But It Did*, a 1936 comedy-drama directed by Phil Rosen and starring Reginald Denny, for which Horman wrote both the story and the screenplay. When Maury M. Cohen closed down Invincible and signed an agreement with RKO, Horman followed him back to his old studio. Other "B"-films on which Horman worked during this period include the story and screenplay for the crime-drama *Double Danger* (1938), directed by Lew Landers the screenplay for another crime-drama, *My Son Is a Criminal*, directed by Charles C. Coleman, which Horman received positive notices for the plot, and the story and screenplay for another Coleman film, *When G-Men Step In* (1938). While working at Columbia, Horman would write the screenplay for one of their Lone Wolf series, *The Lone Wolf in Paris*, which was the only film in the series which stars Francis Lederer in the title role.

My Son Is a Criminal (1938) would be Horman's last screenplay for Columbia in 1938, after which he moved to Universal Pictures. His first work for Universal would be

Society Smugglers in 1939, co-written with Earl Felton, which *The Film Daily* noted as "smartly" written in their review. It was while at Universal that he began to write more for "A"-list features. In that first year at Universal he would pen seven screenplays. After *Society Smugglers*, he wrote the story and co-wrote the screenplay (with Gordon Kahn) for *Code of the Streets*, a crime drama which stars Harry Carey, along with a group of young actors billed as the Little Tough Guys. It was Universal's second film featuring the young actors, who would become better known as The Bowery Boys. That same year he would co-write (this time with Robert Lee Johnson) another screenplay featuring the Bowery Boys, *Give Us Wings*, directed by Charles Lamont.

Other notable films on which he worked during the early 1940s include: the original screenplay for very successful *Buck Privates*, a 1940 slapstick comedy starring Bud Abbott and Lou Costello, and which turned them into legitimate movie stars; the original screenplay for another Abbott and Costello vehicle, also in 1941, *In the Navy*, which also stars Dick Powell; one of a team of screenwriters for the 1941 musical comedy, *Navy Blues*, which stars Ann Sheridan, Jack Oakie, Jack Haley, and Martha Raye; one of three screenwriters for the 1942 war film, *Captains of the Clouds*, starring James Cagney and Dennis Morgan, and directed by Michael Curtiz; and the original screenplay for Raoul Walsh's 1942 Academy Award nominated *Desperate Journey*, starring Errol Flynn and Ronald Reagan. In 1943, according to the American Film Institute database, Horman made contributions to the screenplay for the Howard Hawks' film *Air Force*. The screenplay credit went to Dudley Nichols, who was nominated for an Academy Award.

In 1944 he co-authored the screenplay for *Dark Waters*, a film noir starring

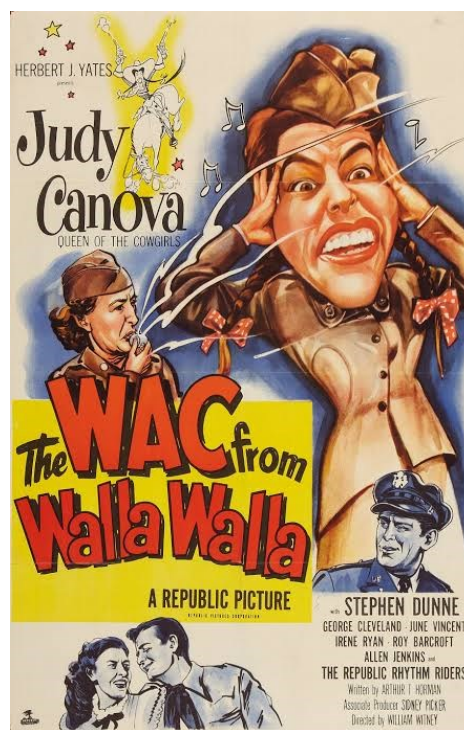
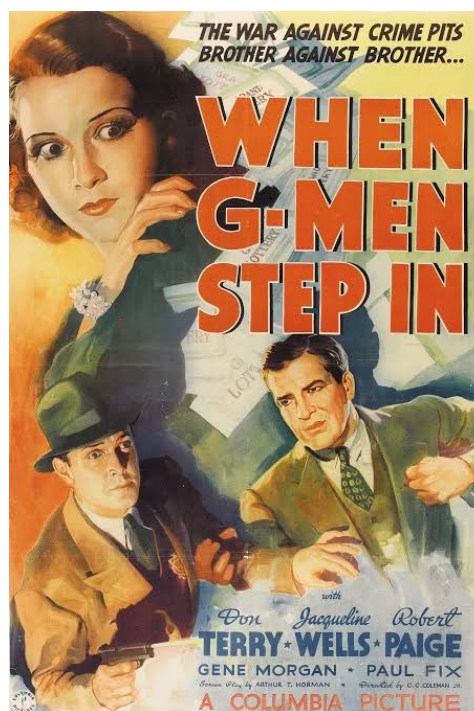
Arthur T Horman. Writer

Merle Oberon, Franchot Tone and Thomas Mitchell, based on the novel of the same name by Frank and Marian Cockrell. In August 1944, Horman signed a contract with Universal Studios, after having co-written, along with Bart Lytton and Edmund Joseph, the screenplay for the popular Universal musical, *Bowery to Broadway*, directed by Charles Lamont. His first film written specifically for Universal, was an adaptation of the James Roland novel, *This Way Out*, late in 1944, titled *The Suspect*, for which he received good reviews. The film was directed by Robert Siodmak, and starred Charles Laughton and Ella Raines. His next film at Universal saw him once again writing for Abbott & Costello. Released in early 1945, *Here Come the Co-Eds* was co-written by John Grant, from a story by Edmund Hartmann, and directed by Jean Yarbrough.

In 1945 Horman co-wrote, with Dwight Taylor, the screenplay for the Humphrey Bogart suspense thriller *Conflict*. The following year, along with Sam Hellman, he would write the screenplay for the romantic screwball comedy, *The Runaround*, directed by Charles Lamont, and starring Ella Raines and Rod Cameron. In 1948 he co-wrote with Charles Grayson the original screenplay for the Abbott and Costello film, *The Noose Hangs High*, the original title of which was *For Love or Money*. With the advent of television, Horman would pen the first mini-series, *The Living Christ*, which consists of twelve half-hour episodes, and aired on NBC in 1951. Horman's career slowed down in the 1950s, he only wrote half a dozen films during the decade, one of which, *Day of Triumph*, was another film based on the life of Jesus. It was the last film directed by Irving Pichel, who died one week after completing the film in 1954. Horman's last two films were both for Republic Pictures in 1958, *Young and Wild* and

Juvenile Jungle, both B-pictures directed by William Witney.

Horman was married to Eloise Horman. In June 1936 the couple had a daughter. Horman died on November 2, 1964, in Orange County, California.



SoduKo Puzzle

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